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CAMERA SCRIPT
BBC-1
(23/1/4/3166)

DR WHO

VT/T4/23421 EP.2.

SERIES 'J' EP.2.

DANGEROUS JOURNEY

by
Louis Marks

PRODUCER: VERITY LAMBERT

DIRECTED BY: MERVYN PINFIELD

CAMERA REHEARSAL: FRIDAY, 28th August, 1964 - TC/4 - 10.30 a.m.

REH	.....	10.30 a.m. to 1.00 p.m.
LUNCH	.....	1.00 p.m. to 2.00 p.m.
REH	.....	2.00 p.m. to 7.00 p.m.
TEA (approx) (Photo Call)	.....	3.45 p.m. to 4.15 p.m.
DINNER	.....	7.00 p.m. to 8.00 p.m.
LINE UP	.....	8.00 p.m. to 8.30 p.m.

RECORDING: VT/T4/23310 8.30 p.m. to 9.45 p.m.

CAST:

Doctor Who	.....	William Hartnell
Ian Chesterton	.....	William Russell
Barbara	.....	Jacqueline Hill
Susan	.....	Carole Ann Ford
Forester	.....	Alan Tilvern
Smithers	.....	Reginald Barratt
Farrow	.....	Frank Crawshaw

Designer, Raymond P. Cusick

=====

CREW 10

T.O.M.	.....	Mark Lewis
Lighting Supervisor	.....	Howard King
Production Assistant	.....	Norman Stewart
A.F.M.	.....	Dawn Robertson
Sound Supervisor	.....	Alan Fogg
Vision Mixer	.....	Clive Doig
Floor Assistant	.....	David Tilley
Assistant	Kay Fraser

Costume Supervisor	Daphne Dare
Makeup Supervisor	Sonia Markham

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TECHNICAL REQUIREMENTS:

Cam 1. Mole Richardson
4 Peds (5 on Tower)
4 Booms
Slung Mics
Floor Monitors
TK-25 & TK-33
Grams
Studio Foldback
Cut Keys
Roller Caption Machine

SCENE RUNNING ORDER EPISODE TWO DR WHO (J)

PAGE	SET	SHOTS	TIME	CAMS	SOUND
	OPENING SEQ. TK-24 (A) DR WHO TITLE				
1 -	1. MOUND OF EARTH	1	DAY	2A	A
2	TK-25 (cont'd) A BCU CATS HEAD SLIDE SUP: DANGEROUS JOURNEY SLIDE SUP: Written By LOUIS MARKS				
2 -	2. MOUND OF EARTH	2	DAY	2A	A
2	TELECINE 2: 21" Cat walks over body				
3 - 5	3. MOUND OF EARTH	3 - 9	DAY	2A; 4A;	A/1
5 - 6	4. FLOWER BED	10		4A;	A/1
6 -	5. CORNER BRIEFCASE	11		3A	B/1
6 - 10	6. FORECOURT	12- 14		1A; 2B;	C/1
10	7. LABORATORY	15-		3B;	D/1
10 - 11	8. SECTION BRIEFCASE	16 - 17		4B	B/2
11 - 12	9. FORECOURT	17 - 21		1A; 2C;	C/1
12 - 13	10. PIPE OP.ABOVE GRILLE	22 -		4C;	A/2
13- 15	11. SECTION BRIEFCASE	23		2D;	B/2
15	11A.AGAINST BLACK	24		3C	SLUNG ECHO
15 16A	TELECINE TK-25 Matt Shot 14 secs				
15A;b;o;d- 16	12. SEED PILE	25		1B	B/2
16 - 17	13. AGAINST BLACK	26		3C;	SLUNG
17	14. SECTION BRIEF- CASE	27		2E;	B/2
18	15. BRIEFCASE CLIP	28		4D;	A/3

EP.2. RUNNING ORDER

- ii -

PAGE	SET	SHOTS	TIME	CAMS	SOUND
18- 19	16. SECTION OF BRIEFCASE	29	DAY	2E;	B/2
19	17. BRIEFCASE CLIP	30		4D;	A/3
19- 20	18. BRIEFCASE SECTION	31		2E;	B/2
20 - 23	19. LABORATORY	32		3D;	D/1
23 -	20. SINK PLUGHOLE	33		5	C/2 ECHO
24 - 27	21. SEED PILE	34		1B;	B/3
27 - 28	22. SINK PLUGHOLE	35		5	C/2
28	23. EDGE OF SINK	36		1C;	B/4
28 - 29	24. SINK PLUGHOLE	37	"	5	C/2
29 - 30	25. EDGE OF SINK	38		1C;	B/4
30	26. SINK PLUGHOLE	39		5	C/2
30- 31	27. EDGE OF SINK	40		1C;	B/4
31	28. FORECOURT	41		2F;	A/4
31- 32	29. SINK PLUGHOLE	42		5	C/2
32	30. EDGE OF SINK	43	"	1C;	B/4
32 - 33	31. PLUGHOLE	44	"	5	C/2
33	32. LABORATORY	45		3B;	D/1
33	33. EDGE OF SINK	46	"	1C;	B/4
33 - 34	34. PLUGHOLE	47		5	C/2
34 - 35	35. LABORATORY	48	"	3B;	D/1

"DOCTOR WHO"

SERIAL "J"

By

Louis Marks

EPISODE TWO: "Death In The Afternoon"

OPENING SEQUENCE:

TELECINE 1 TK-25 (A) (20")

OPENING MUSIC
ON FILM

OPENING SEQUENCE DR.WHO TITLE

TELECINE RUNS ON TO
CAT SEQ.

BOOM A

1. 2 - A-35 1. MOUND OF EARTH.
4S SUSAN/DR/BARB/TAN

DAY

DOCTOR: As I said to you,
Barbara, it's very
fortunate for us that
everything is dead.

SUSAN: Grandfather!

(THEY ALL SWING AROUND)

TELECINE ONE. TK -25 (A) (20")

MUSIC
BAND 20

FACE OF CAT.

HOLD PICTURE.

SUPERIMPOSE CREDITS.

- 1) Episode Title. DANGEROUS JOURNEY
 - 2) Author's name. Written by
LOUIS MARKS
- END OF TELECINE ONE.

2.	2 -	BOOM A/1	2. MOUND OF EARTH	DAY
	As before			

IAN: Don't move - any of you.

DOCTOR: And don't - whatever you
do - look into the cat's eyes.
Close your own - if you want to.

IAN: (SLIGHT PAUSE) I think
it's losing interest, Doctor.

DOCTOR: Don't relax yet. One
sweep of a paw could smash us
to pieces.

TK-33 (B) (21secs)
TELECINE TWO.

MUSIC BAND 21:

M.S. Cat. It
moves near dead
body of Plump
Man. Show brief-
case.

END TELECINE.

3.	2	BOOM A/1	3. MOUND OF EARTH	DAY
	As before			

(THEY ARE ALL
RELAXING)

(ON 2A/3)

DOCTOR: We can't move back to the ship just yet. You know how fast cats can move. And we could be mistaken for mice. I don't fancy being part of the cat's diet; it might upset my digestion!

IAN: And yet it's a sort of protection, in a way, isn't it?

SUSAN: That thing? A protection!

IAN: From birds.

(SLIGHT PAUSE WHILE
THEY THINK ABOUT IAN'S
REMARK)

4. 4 - A -24
2S SUSAN/DR. BARBARA: It becomes more horrifying every moment. /

SUSAN: Can't we make contact with the human beings here?

DOCTOR: No, I'm afraid not.

SUSAN: But why not, Grandfather? Couldn't we get them to help us in some way.

5. 2 - 16
2S BARB/IAN DOCTOR: It's out of the question. How could we possibly communicate with them! /

IAN: Imagine playing a record at the wrong speed. Our voices would sound like a little squeak and they would sound like a low growl.

BARBARA: And anyway, even if we could communicate - what would they do to us? We're freaks. We'd be put into a little glass case and examined through microscopes.

6. 4
2S SUSAN/DR. /

SUSAN: Yes, that's a thought I suppose.

(and more
DOCTOR: There's even a third important objection. The people who live in this house are murderers. Or one of them is. We can't expect much understanding or sympathy from an insane or a criminal mind.

SUSAN: What about this dead man?

7. 2 - 9
C.U. BARB.

BARBARA: Ought we to do something about it?

8. 4
2S SUSAN/DR.

DOCTOR: Responsibility isn't diminished with size, I agree. But can we do anything, surely this is the question. Normally, I wouldn't hesitate. The destruction of the life force is frightful... but my dear, you see how it is? We're helpless as we are.

(BARBARA NODS.
SLIGHT PAUSE)

9. 2 - 35
4S SUSAN/DR/BARB/IAN

IAN: At least, I can't see that cat anywhere. However much safety that gives us.

DOCTOR: Then shall we proceed. The route is that way.

(JUST AS THEY START TO MOVE, A SHADOW FALLS OVER THEM AND THE SCRUNCHING SORT OF SOUND IS HEARD AGAIN, THE SOUND OF A FOOTFALL)

SHADOW
FOOTSTEPS
MINI

IAN: I can see a huge leg coming. Run!

(ON 2A/9)

- 5 -

LET DR GO L.

(THEY START
TO RUN)

DOCTOR: This way!

LET BARBARA FALL OUT SHOT (BARBARA FALLS,
TRIPPING OVER
HER OWN LEGS)

HOLD IAN R.FRAME

IAN: You go on.

SUSAN: I'll help you...

IAN: Go on - will you...

LET SUSAN GO L.

PAN DOWN WITH IAN
TAKE IN BARB

(DOCTOR AND SUSAN
OUT OF SHOT. IAN
HELPS BARBARA -
LIFTING HER UP
AND HALF CARRYING
HALF SUPPORTING
HER AWAY)

BARBARA: Sorry... Ian...

LET THEM GO OS R.

IAN: It's all right. There's
a place over there.

10. 4 - A - 9
C2S DR/SUSAN

BOOM A/1

4. FLOWER BED

DAY

(HEADS OF DOCTOR
AND SUSAN SHOW
ONLY)

SUSAN: They were nearly
stepped on.
That enormous shoe.

(HE RUBS HIS FOREHEAD)

DOCTOR: They're all right. I wish
they could have come this way, though.

- 5 -

SUSAN: Shall we go to them?

DOCTOR: No, Susan. It's too dangerous. We'll move over to that pipe.

11. 3 - A -35 BOOM B/1 5. CORNER OF BRIEFCASE DAY
IAN/BARBA
ENTER SHOT L.F/gnd.

(IAN HELPS BARBARA
INTO SHOT. THEY
MOVE TO THE CORNER
OF THE BRIEFCASE.
THE GAP UNDER THE
FLAP APPEARS TO THEM
LIKE A DARK TUNNEL)

IAN: Quick... in the briefcase,
Barbara. It's our only
chance.

(IAN ALMOST PUSHES
BARBARA INTO THE
TUNNEL)

12. 1 - A-35 BOOM C/1 6. FORECOURT DAY
C.U. BRIEFCASE & FOOT
PULL BACK (ON SWING)
& CRANE UP TAKE IN
FORESTER STOOPING. GARDEN ATMOS.
CONTINUE BIRDS
PULL BACK
AS FORESTER RISES TAKE
IN SMITHERS L. (SHOW NORMAL SIZE
SEE DEAD MAN. FOOT BESIDE
BRIEFCASE.
NEW ANGLE TO SHOW
DARK HAired MAN
STANDING BESIDE
BRIEFCASE, LOOKING
AT DEAD BODY OF
PLUMP MAN.
NEAR THE DARK
HAired MAN STANDS
SMITHERS, WHO
WEARS A WHITE
COAT)

(ON 1A/12)

- 7 -

SMITHERS: You're sure he's dead?

FORESTER: Yes. Did you know he had a gun?

SMITHERS: He didn't seem the sort of man who'd need one.

TIGHTEN SHOT (SWINGING R) FORESTER: He simply pulled
LOSE BODY R. it out of his pocket and told
2S SM/FOR. me he was stealing the formula.

(FORESTER WATCHES
SMITHERS CAREFULLY
TO SEE HOW ALL THIS
GOES DOWN)

FORESTER: I struggled with him. The gun must have been turned into his body. It went off.

(SMITHERS LOOKS
FROM THE BODY
TOWARDS FORESTER)

HOLD 2S AS SMITHERS XS R. SMITHERS: I wouldn't try and
AND BENDS DOWN TO BODY. tell that story to the police,
(LOSE PART OF FOR. IF NEC.) if I were you.

FORESTER: Why not?

SMITHERS: Oh, don't be a fool. He's been shot through the heart. From some feet away. Even I can see that, and I'm no expert. There's no powder burn around the bullet hole.

FORESTER: You're very detached about it.

SMITHERS: What do you expect? hysterics? I've seen more death than you can imagine. People are
- 7 starving all over the world. (contd)

(ON 1A/12)

-8-

SMITHERS CONT'D: What do you think I started on research for? But what surprises me is how cool you are?

SITS

FORESTER: I don't feel guilty, if that's what you mean? I'm too busy working out what the implications are.

MOVES FWD

SMITHERS: (BITTERLY) Destroying the last year's work, that's what it means. And if that sounds callous, ... it is. Farrow was pushed on to me and he was a nuisance and a fool. Always checking every minor detail. I've worked fifteen, sometimes sixteen hours a day, every day on the experiment.

FORESTER: Yes, I know.

URNS BACK TO F.

SMITHERS: You don't know anything. All you care about is how much money you can make.

(HE BENDS DOWN
BESIDE THE STILL
BODY)

MOVES L
TO FOR'S R.

SMITHERS: Why did you have to kill him. Couldn't you have given him money - bought him off.

(PAUSE)

Oh! What's the use.

Look Smithers.

FORESTER: I know what you've put into the experiment. But - this doesn't mean the end of everything.

MOVES FWD.

SMITHERS: Of course it does. You've ruined everything. It's all finished... Wasted.

(ON 1A/12)

FORESTER: Not necessarily.

(SMITHERS LOOKS
UP AT FORESTER SLOWLY)

FORESTER: Farrow was going on holiday. He has a boat. He was going to cross over to France by himself in it. It's anchored about ten miles away.

SMITHERS: Yes, I know.

FORESTER: If the pplice found an overturned boat and a body out at sea somewhere.

SMITHERS: But ...

FORESTER: You can leave it all to me. I will tow an outboard with me... come back in that ...

SMITHERS: That's your business. I don't want to know anything about it.

FORESTER: You say all I want out of the experiment is money. But you want something too, don't you? You want to see it finished. Be known as the inventor of it. If the truth came out about Farrow you can say goodbye to all that. /

13. 2 - B - 9
BCU SMITHERS

SMITHERS: The Experiment must go through. It's too important. I don't matter - you don't matter.. he doesn't matter. Not when we can produce something that'll save people from dying of starvation. That's what I care about, Forester. /

14. 1
2S SMITHERS/FOR.
(longer than prev shot) (FORESTER STUDIES FOR SECOND
OR TWO)

FORESTER: As far as you're concerned Farrow left here to go to his boat. I'll put his briefcase in the lab.

(ON 1A/14)

(FORESTER PICKS
UP BRIEFCASE
AND MOVES TO
LABORATORY)

BAND 22

15.	3 - B	BOOM D/1	7. LABORATORY	DAY
	ON FORESTER ENTERING			

(FORESTER ENTERS.
HE CROSSES TO
BENCH AND PLACES
BRIEFCASE ON IT.
HE GOES BUT HOLD
BRIEFCASE)

BAND 23

16.	4 - B - 35	BOOM B/2	8. SECTION OF B'CASE	DAY
	ON BRIEFCASE			

(IAN, BREATHING
HEAVILY, LOOKS
OUT OF THE
BRIEFCASE)

IAN: Let's get out of this
thing before it starts moving
again.

(HE HELPS
BARBARA OUT.
SHE IS ALSO
BREATHING
HEAVILY. THEY
SIT ON THE
FLOOR WITH
THE BRIEFCASE
BEHIND THEM)

BARBARA: That was worse than
the big dipper.

IAN: Thank heaven's the case was
packed full. Of course, it would
happen to us. Of all places,
we had to choose the one that was
moveable.

BARBARA: Any idea where we are, Ian?

IAN: Well we must be inside Barbara. That's a ceiling not the sky, and Susan and the Doctor are outside. How's your ankle?

BARBARA: Oh, that's nothing. I bumped my knee against a large piece of metal.

IAN: There were all sorts of things flying about. We were lucky.

BARBARA: Do you know what it was that hit me, though. I mean ... it's ridiculous ... just homing it. A paper clip!

IAN: We must stay out in the open, that's all. Hide behind things, if we have to hide.

(ON 4B/16)

BARBARA: Can we find any water,
do you think. I wouldn't mind
bathing my ankle for a bit.

LET IAN GO L.

IAN: I'll try over there.

<u>17.</u>	<u>1</u>	<u>BOOM C/1</u>	<u>9.FORECOURT</u>	<u>DAY</u>
	SMITHERS L			
	BODY R.		GARDEN ATMOS	
			BIRDS.	

(SMITHERS STILL
BENDING DOWN
BESIDE BODY.

HE LOOKS UP AS
FORESTER STANDS
BEHIND HIM.)

SMITHERS: Why did you kill him?

(OV) FORESTER: He was going to stop
us unless I gave him a share of
the profits.

CRANE UP WITH
SMITHERS AND TAKE IN
FORESTER
2S FOR/SMITHERS

SMITHERS: Farrow?

(FORESTER NODS -
HE WATCHES SMITHERS
CAREFULLY TO SEE
HOW THE LIE GOES
DOWN)

SMITHERS: Well... couldn't
you have... have bargained
with him or something. /

18. 2 - C - 9
CU FORESTER

FORESTER: He wanted too much.
Remember he had the power to
cancel out everything we've
worked for. All he had to tell
the Ministry was that D.N.6. was
dangerous.../

19. 1
2S FOR/SMITHERS

(ON 1A/19)

SMITHERS: But it isn't! It kills insects... I kept on telling him that....

FORESTER: Now you know why he pretended to be so doubtful all the time.

SMITHERS: Yes, but I could have run the tests for another Inspector.

20. 2 - 9
C.U. FORESTER

FORESTER: By which time I'd have had to lay off hundreds of factory workers, hold up the sales campaign, cancel advertising... No he had us and he knew it. Or thought he did. / We'd better move the body.
we can put it in the storeroom.

21. 1 - 35
2S FOR/SM.

HOLD 2S AS THEY
LIFT BODY.
SWING OVER TO L.
HOLDING THEM TO
GATE.
TAKE IN DRAIN L.
AND CENTRE ON DRAIN

(ON 1A/21)

BAND 24

SMITHERS: Into the store room.

(SMITHERS TAKES THE FEET, FORESTER THE SHOULDERS. THEY START TO WALK WITH THE BODY. THEY WALK PAST A DRAIN. HOLD ON DRAIN AND LOSE THE THREE MEN OUT OF SHOT. PAN DOWN DRAIN PIPE)

BAND 25

22.	4 - C - 35	BOOM A/2	10. PIPE OPENING	DAY
			<u>ABOVE GRILLE</u>	

10. PIPE OPENING ABOVE GRILLE.

(DOCTOR WHO SHADING HIS EYES, LOOKING UPWARDS)

DOCTOR: They've gone.

SUSAN: It's :
when they're some distance away.

DOCTOR: And you're sure you saw one of them pick up the briefcase and go into the building behind us here.

SUSAN: Yes. I saw him pick it up but as soon as he came close - it was like the side of a mountain, just a blur. But he must have gone in.

(DOCTOR STARTS
SNIFFING THE AIR. HE TURNS
AND EXAMINES THE
PIPE OPENING) (DOCTOR STUMBLES)

SUSAN: Look out Grandfather, don't fall down there.

DOCTOR: Smells like chemicals.

SUSAN: Yes, it's certainly not an ordinary drain pipe.

DOCTOR: I think this pipe goes into the room where the briefcase went.

SUSAN: You're not thinking of climbing up the inside of it are you?

DOCTOR: Yes, my dear. Yes. There's no other way. If you have a look you'll see it is corroded so there will be hand and footholds. The smell of disinfectants means it's germ free too.

SUSAN: It's too far you you.

DOCTOR: If it is, I shall have to give it up. But I'll never give up until I've tried. And besides, think of the other two, Susan. They must be constantly reminding themselves they are only one inch high and we are the only ones who can help them.

SUSAN: All right then, but let me go first.

(DOCTOR SMILES AT HER
THEY TURN TOWARDS PIPE
OPENING)

(11)

23. 2 - D - 35 BOOM B/2 SECTION OF BRIEFCASE DAY
SINGLE BARBARA

(ON 2D/23)

(BARBARA, HER SHOE
OFF, IS SITTING ON
THE FLOOR OF THE
BENCH, BACKED BY
THE GIANT SECTION
OF THE BRIEFCASE.)

IAN ENTERS L

IAN WANDERS INTO
SHOT)

IAN: Nothing much that way.
Except what I took
to be a gas tap. No water
though Barbara. Sorry.

BARBARA: It's much better now
anyway. Thank heavens I didn't
twist it badly. I'm going to
have a shocking bruise on the
side of my knee though.

IAN: Wish I could do something.

BARBARA: We'll try this way,
in a moment.

TIGHTEN SHOT AS
BARB TO IAN

IAN: It's the only direction
left. Unless we go much
further afield.

BARBARA: Is there any way we can
think of for reducing the volume
of their voices, Ian. Surely
we can think of something.

IAN: It isn't volume, you see.
Our eardrums are too small to
register the vibrations of normal
human speech. The only sounds we
can hear are the very high pitched
ones. Even the letter 'B' would
sound like a roll of drums to us.

BARBARA: Now, let's see.

(SHE STANDS UP,
TESTS THE LEG.
WALKS A LITTLE)

- 15 -

(ON 2D/23)

BARBARA: That's all right.
Let's try
the other way then.

(IAN NODS AND
THEY MOVE.
CAMERA FOLLOWS
THEM WALKING AWAY
INTO DISTANCE.
THEY TURN
RIGHT)

CRAB LITTLE WITH THEM R.
THEN LET THEM GO OUT R.

24. 3 - C - 24 SLUNG MIC/ECHO 11A AGAINST BLACK
C.U. SUSAN

11A. AGAINST BLACK.

(HEAD OF SUSAN
ONLY. SHE
LOOKS DOWN)

SUSAN: Do you want any
help, Grandfather?

DOCTOR: (O.V.) No, I'm
managing very well.

SUSAN: Well, thank goodness
the inside of the pipe's
corroded. It gives us
plenty of footholds anyway.

DOCTOR: Oh, well... onward
and upwards Susan, eh?

SUSAN: Right.

(SHE STARTS TO
LOOK UP AND
CLIMB AGAIN)

BAND 26

TK-25 (A) (14 secs)
TELECINE 3
Matt Shot

- 15 -

(ON TELECINE TK-25) - 15A -

MATT SHOT. IAN AND
BARBARA WALKING IN
FRONT OF TEST TUBES.

END TELECINE THREE.

25.	1 - B - 35	BOOM B/2	12. SEED PILE	DAY
	BARBARA/IAN			
	ENTER L.			
	TRACK BACK			
	AS THEY			
	NEAR CAM. SWING			
	L. HOLD THEM	(BARBARA AND IAN		
	ROUND SEED	INTO SHOT)		
	PILE.			

BARBARA: Look at these things,
Ian.

(IAN IS THOUGHTFUL)

IAN: Mm? Oh, yes.

BARBARA: What are they -
corn, wheat?

IAN: Wheat.

(HE MOVES AWAY
SLIGHTLY)

IAN: Still haven't seen any
way we can get out of this
place.

BARBARA: Yes, you're right.

(SHE BENDS OVER
SEEDS)

BARBARA: It is wheat.

(SHE TOUCHES A
SEED AND THEN
LOOKS AT HER
HAND)

- 15B -

(ON 1B/25)

BARBARA: They're all covered
with some sort of stuff. Like
toffee... Ugh!

(SHE LOOKS AT
HER HAND AND
THEN SNIFFS)

IAN: Barbara, look at this.

(BARBARA JOINS
IAN)

BARBARA: Lend me your
handkerchief a minute.

(IAN PASSES IT
TO HER)

IAN: You know what this is.
A book of ~~litmus~~ papers. How
many times have I held a piece
of litmus in my fingers. Makes
a handy seat, anyway.

IAN SITS

BARBARA: Yes.

(BARBARA SITS
BESIDE HIM)

IAN: You can^{realise} what all this is?

BARBARA: Some sort of laboratory.

IAN: And I'm sure it explains
all those dead insects and
things. There's some sort
of experiment going on. Just
makes it worse for us, of course.

BARBARA: Why do you say that?

IAN: How do we know that what
kills insects can't kill us.

- 15B -

(ON 1B/25)

- 15C -

IAN RISES MOVES R.
B/GND

BARBARA: Yes, the Doctor said
something like that.
I'd forgotten.

IAN: So don't touch anything.

HOLD 2S ON MOVES

(BARBARA GLANCES
AT HER HANDS
UNEASILY)

BARBARA: Well...

IAN: (ENTHUSING) I mean, look
at the way those seeds are
coated. Samples obviously.
They must be working on a new
insecticide and they sprayed
these seeds with it.

BARBARA: Are you sure it isn't -
well, so me sort of preserving oil...

IAN: I doubt it... Keep well away
from it, anyway.

it's got a
distinctive smell about it.
That's one good thing.

(BARBARA GETS UP.
SHE DOESN'T WANT
TO MAKE THINGS
WORSE FOR IAN, ADD
TO THE TROUBLES AND
TELL HIM SHE'S
TOUCHED THE SEEDS)

BARB RISES BARBARA: We must find the
others and get back to the Ship.

IAN: Yes, I've been wracking my
brains. We're so high up here.
Any ideas.

SHE TURNS AWAY

BARBARA: No, I haven't. I wish
I had.

(IAN GLANCES AT
BARBARA, DETECTING
A NOTE IN HER VOICE)

- 15C -

(ON 1B/25)

- 15D -

IAN: We can get back, you know.

(BARBARA LOOKS
AT HIM
SERIOUSLY.)

BARBARA: Yes.

IAN: All we need is some string
to get us down to ground level and..

BARBARA: String would be too
thick for us. I suppose a reel
of cotton... A reel of Cotton!
Oh, this is ridiculous...

THEY SIT

IAN: All we've got to think
about is how to get back.
Forget how absurd things are..

(HE LOOKS AT HER
SERIOUSLY)

IAN: Just stick
to the main issue. That's what
I'm trying to do!

(BARBARA SMILES
AT HIM)

BARBARA: All right.

IAN: That
~~briefcase~~, Barbara. If we
could find enough of those
paper clips and string them
all together, we could make a
metal ladder.

BARBARA: It's an idea

IAN: Come on, let's try it.
Don't give up.

- 15D -

- 16 -

(ON 1B/25)

(WITH RESTRAINT -
HALF EXASPERATED
BECAUSE OF HAVING
TO HOLD SOMETHING
BACK)

HOLD 2S ON MOVES

BARBARA: I'm not "giving up" -
I'll try anything, you know
that.

IAN: Good. But now
We've got to find a
way or opening the flap
of the briefcase. I don't
fancy working in the
dark.

BARBARA: And there may be
something in the briefcase
which'll tell us what this
stuff is insecticide or
whatever.

IAN: Well... maybe. But
the other thing's more
important.

(HE STARTS TO
MOVE. BARBARA
LOOKS AT HER
HAND, RUBS AT
A SPOT AGAIN
WITH THE
HANDKERCHIEF
AND FOLLOWS)

LEE THEM GO OUT L.

26. 3 - C - 24
CU DOCTOR WHO

SLUNG

13. AGAINST BLACK

(ON 3C/26)

LAN: What?

BARBARA: We'd never be able to move anything. I was thinking of the briefcase. Perhaps there's something inside it that would tell us what they do here.

LAN: We can try. It's better than just wandering about.

(THEY MOVE OUT OF SHOT)

(HEAD OF DOCTOR
WHO ONLY.

THE DOCTOR IS
BREATHING RATHER
HEAVILY - THE
CLIMB IS OBVIOUSLY
STRENUOUS)

(OV) SUSAN: (O.V.) Are you all
right?

(DOCTOR LOOKS
UPWARDS)

DOCTOR: Yes, my child.
I'm coming. I'm coming.

(DOCTOR MOISTENS
HIS LIPS AND
BLINKS HIS EYES
AND LOOKS UPWARDS
AGAIN)

27. 2 - E - 35 BOOM B/2 SECTION OF BRIEF CASE DAY
SINGLE BARBARA

(ON 2E/27)

- 18 -

(BARBARA ALSO
STARING UPWARD)

BARBARA: Can you move the
catch?

IAN: (O.V.) I'm going to
try.

BARBARA: Do you want me to
help?

IAN: (O.V.) No, it's all
right. Let me work it out
on my own for a moment.

28. 4 - D - 35 BOOM A/3 15. BRIEFCASE CLIP DAY
SINGLE IAN

(THE CLIP - NEARLY
TWICE IAN'S SIZE
IS FASTENED. IAN
IS TRYING TO DIS-
COVER HOW IT WORKS.
IAN TRIES TO WEDGE
HIMSELF IN POSITION
TO PUSH DOWN THE
CATCH TO RELEASE
THE FLAP. IT
WON'T MOVE)

IAN: Doesn't move downwards,
that's for sure.

BARBARA: (O.V.) Try left to
right then.

IAN: Great minds think alike.

(IAN NOW TACKLES
THE PROBLEM AS IF
THE CATCH SLIDES
SIDWAYS)
(BOOM B/2)

29. 2 16. SECTION OF BRIEFCASE. DAY
SINGLE BARBARA

- 18 -

(ON 2E/29)

(BARBARA, HER BACK
TO CAMERA, STARES
UP AT BRIEFCASE.

PULL BACK
SLIGHTLY CRABBING R.
TAKE IN FLY R.F/gnd.

IN THE FOREGROUND
OF SHOT, SHOW PART
OF LARGE FLY)

BAND 27

IAN: (O.V.) That's no good
either. I'll try the other
way.

BARBARA: All right.

BOOM A/3

30. 4
SINGLE IAN

17. BRIEFCASE CLIP.

DAY

(IAN NOW TRANSFERS
HIS ATTENTIONS TO
TURNING THE CLIP
THE OTHER WAY.
RIGHT TO LEFT.
THIS TIME HE HAS
SUCCESS. THE
FLAP FLIES OPEN)

IAN: (DELIGHTED) Ha - ha!
Success! Done it, Barbara.
Barbara?

BOOM B/2

31. 2
BARBARA L.
FLY R.

18. SECTION OF BRIEFCASE.

DAY

(BARBARA IS STARING
NOW AT THE FLY IN
ABSOLUTE TERROR.
SHE LOOKS RIGHT AND
THEN LEFT HELPLESSLY.

SHE TRIES TO CALL
IAN BUT THE WORDS
WON'T MAKE THEM-
SELVES HEARD.

(ON 2E/31)

- 20 -

SHE SHRINKS BACK
AGAINST THE
BRIEFCASE HER
HANDS TO THE
SIDES OF HER
HEAD, HER EYES
ENLARGED, THE
FINAL BREAKING
POINT ARRIVING.
EVEN THE SCREAM
DIES STILL-BORN
IN HER THROAT.
HER EYES TURN
UPWARDS AND SHE
SLIDES TO THE
FLOOR IN A DEAD
FAINT.

TRACK IN ON FLY.

NEW ANGLE ON
IAN, HURRING
INTO SHOT TO
WHERE BARBARA
IS LYING. HE
LOOKS AT FLY, AND
STOPS. THEN
CROUCHES DOWN BESIDE
BARBARA, THINKING
DESPERATELY.
SUDDENLY HE THROWS
UP HIS ARMS NEAR
HIS FACE, DUCKING HIS
HEAD AND THEN SHOOTING
HIS HEAD UP - TO THE
RIGHT AND UP - AS IF
HE IS TRYING TO
FOLLOW THE SUDDEN
FLIGHT OF THE FLY
AS IT SPEEDS OFF.

FLY SOUND

IF POSSIBLE SHOOT
PLACE WHERE FLY
WAS - THE FLY HAS
GONE.

EFFECTS: CRASHING
NOISES MADE BY
HUMAN BEINGS OF
NORMAL SIZE.

DOOR OPEN

LET IAN/BARBARA
GO OUT R.

IAN NOW HALF
LIFTS, HALF DRAGS
BARBARA OUT OF
(SHOT)

BOOM D/1

32. 3 - D-24 19. THE LABORATORY. NORMAL SIZE.
SINGLE SMITHERS

DAY

- 20 -

(ON 3D/32)

- 21 -

FORESTER ENTERS
XES L.
2S FORESTER/SMITHERS

(SMITHERS IS
CROSSING TO
THE SINK. HE
LOOKS AROUND
AS FORESTER
ENTERS, CLOSING
THE DOOR BEHIND
HIM - WATCHING
HIM)

SMITHERS: You don't have
to watch everything I do.

FORESTER: I like to know
what's going on.

SMITHERS: There's blood on
the flagstones - you don't
seem to have noticed it.

(HE RUMMAGES
UNDERNEATH THE
SINK AND
PRODUCES AN OLD FLOOR
CLOTH OR SOME
CLEANING RAGS.

SLIGHT PAUSE)

FORESTER: (GRATEFULLY) I
won't forget this, Smithers.

SMITHERS: Oh, yes you will.
You'll forget all about it.
Shooting Farrow and whatever
you do with the body. You'll
rub it right out of your mind.

FORESTER: Well, of course.

(FORESTER IS
DETERMINED TO
AMELIORATE, TO
PLACATE. HE
IS NOT TO BE
ROUSED YET)

- 21 -

SMITHERS: And don't think I'm doing this for you - forget it. If I had to choose a friend from either you or Farrow, I'd pick him every time. Would have done. Even though he was always interfering and... well, that doesn't matter.

PUSH IN CU SMITHERS

(SMITHERS LOOKS DOWN AT THE CLOTH IN HIS HAND, WEIGHING IT. HE ALMOST SPEAKS TO HIMSELF NOW. FORESTER WATCHES SMITHERS CLOSELY)

SMITHERS: If there's one chance in a million of going on with the experiment - making it work. Must do it. Must!

(OV) FORESTER: (EASILY) Yes, the greatest good...

SMITHERS: (SAVAGELY) Don't try and rationalise with me. You've - killed someone... it's got to be covered up.

(OV) FORESTER: That's sensible... Practical...

SMITHERS: (SCORNFULLY) Practical! Very practical, making me an accessory...

FORESTER: Making?

FORESTER INTO LT OF SHOT.EASE BACK LITTLE C2S FOR/SMITHERS

SMITHERS: Yes, making! You knew perfectly well how I felt about the work on D.N.6. ... how much I'd put into it. What it meant to me. You knew I'd help you. That's why you took me out and showed me Farrow's body, wasn't it?

(ON 3D/32)

(FORESTER SHRUGS
SLIGHTLY, TOTALLY
IN CONTROL, SELF-
POSSESSED, REFUSING
TO BE ANGERED)

SMITHERS: You'd do anything
to get what you want, wouldn't
you?

FORESTER: Wouldn't you?
Aren't you?

AS THEY GO THRO'
DOOR PUSH IN ON
MOVEMENT TO CU
CHAIN ON SINK

(THEY LOOK AT
EACH OTHER FOR
A MOMENT -
SMITHERS EYES
DARK, HATING
THE POSITION
H E'S IN -
FORESTER CALM
AND COMPOSED.

THEN THEY GO
OUT.

BAND 28

HOLD ON SINK.
TRACK INTO
SINK)

33. 5 (35)	20.	<u>BOOM C/2 + ECHO</u> <u>SINK PLUGHOLE.</u>	DAY
<hr/>			
CHAIN ON L FRAME DR/SUSAN R.			

SLOW ZOOM IN TO
TIGHTEN SHOT
OF DR/SUSAN

(PAN CAMERA DOWN
PLUG CHAIN UNTIL
SINK HOLE IS
REACHED. DOCTOR
IS LYING NEAR OR
ON THE PLUGHOLE.
SUSAN IS BATHING
HIS FACE. HE
OPENS HIS EYES)

SUSAN: We did it, Grandfather!
We climbed to the top.

and the smell of that chemical

DOCTOR: I know, ~~my dear,~~ nearly overpowered me.
be fine in a moment or two. Just
let me rest for a little while.

(ON 5/33)

- 24 -

SUSAN: I think there were
people talking just now. ~
The sound was a sort of low growl,
just like Ian said.

DOCTOR:

Come to think of it...
our own voices sound rather
odd. It's the sink of course
- it's working as an echo
chamber.

SUSAN: We ought to try and
find the others. Do you think...
there's a chance they might be here.

(DOCTOR WHO LOOKS
AT SUSAN AND THEN
PATS HER HAND.

BUT HIS FACE, AS
HE TURNS AWAY,
BETRAYS HIS DOUBTS)

34. 1 - B - 35 BOOM B/3 21. SEED PILE DAY
2S IAN/BARBARA

(BARBARA IS
JUST WAKING
UP OUT OF HER
FAINT, IAN
MINISTERING
TO HER. THE
FEAR IN
BARBARA'S MEMORY
MAKES HER
HORRIFIED AT THE
THOUGHT OF WHAT
MAY BE HOLDING
OR TOUCHING HER.
THE FLY SHE SAW...
IS THIS THE
GHASTLY EMBRACE?
FOR A SECOND SHE
STRUGGLES BUT
IAN QUIETENS HER
WITH HIS VOICE)

- 24 -

(ON1B/34)

- 25 -

IAN: Easy now.

BARBARA: Ian...

IAN: You frightened the
life out of me when I saw
you lying there.

BARBARA: Did you see it?
The fly you mean?

IAN: Yes. /Then it flew
away. The men came into
the room and frightened it
away.

BARBARA: There was nothing
I could do. I turned round
and it was... just there. I
could see it's wings trembling.

IAN: Well, it's over now.
The fly's dead.

BARBARA: I thought you said it
had flown away.

IAN: It landed again. On those
seeds. It must have died instantly.

BARBARA: Are you sure.

IAN: Yes, certain.

BARBARA: I want to have a look.

IAN: (INCREDULOUS) Do you
really want to?

BARBARA: Yes, I do. I've
got over it now.

(THEY WALK.

THEY COME TO
THE DEAD FLY)

HOLD FOR RISE
2S IAN/BARBARA

PULL BACK/SWING AND
TRACK BACK HOLD 2S R

- 25 -

(ON 1B/34)

HOLD 2S AS IAN XES R .
2S BARBARA/IAN

IAN: You see.
some of the insecticide
glistening on its legs.
Pretty lethal stuff, isn't
it. The fly must have died
about two seconds after
touching it.

BARBARA: Oh, stop... stop it!

BARBARA SITS

IAN: (SURPRISED) Barbara...

BARBARA: Ian, I have to...

SUSAN'S VOICE: (O.V.) Barbara...
Ian?...

(BARBARA AND IAN
LOOK ABOUT THEM)

SUSAN: (O.V.) Can you hear me?

IAN: Susan.

BARB RISES

BARBARA: (CALLING) Susan,
where are you?

SUSAN: Can you hear me either
of you?

BARBARA: It's coming from
over there?

IAN: What were you going to
say to me just now.

BARBARA: It doesn't matter.
Ian, if Susan's here, she's
found a way in. That means
there's a way out!

IAN: Yes, of course.

SUSAN: (O.V.) Ian! Barbara....

(ON 1B/34)

- 27 -

BARBARA: Why is her voice
so loud?

BOOM C/2

35. 5 22. SINK PLUGHOLE.
2S DOC/SUSAN

DOCTOR: But you mustn't
~~expect~~ to hear their
voices, Susan in reply.
This sink acts as a natural
sound box. It's increasing
the volume of your voice.

ON TO PAGE 28.

(ON 5/35)

SUSAN: How far will my voice
carry?

DOCTOR: I've no idea, my child.

SUSAN: Grandfather, would the people
be able to hear
me, if I shouted in this place.

DOCTOR: No, Susan. Our voices
are much too high for them.
It's a different frequency altogether.
A dog might be able to...

Try again!

SUSAN: Ian... Barbara!!

36. 1 - C -24 BOOM B/4 23. EDGE OF SINK DAY
2S BARBARA/IAN

(IAN AND BARBARA
HURRY INTO SHOT.
THEY SETTLE THEM-
SELVES ON THE EDGE
AND LOOK OVER)

IAN: There they are, Barbara!
Look at them. Hey! Susan,
Doctor...

BARBARA: We're up here...

37. 5 BOOM C/2 24. SINK PLUGHOLD
2S DOC/SUSAN

(DOCTOR AND
SUSAN LOOKING
UP)

(ON 5/37)

- 29 -

SUSAN: Hey! Hallo up there!

DOCTOR: Most
Uncanny good luck!

SUSAN: (DELIGHTED) Grandfather...
it's them. It's them!!!

DOCTOR: (PLEASED) Yes, I know,
my child... I know.

38. 1 - C -24 BOOM B/4 25. EDGE OF SINK DAY
2S BARBARA/IAN

BARBARA: Did they really
climb up that sink pipe, Ian?

IAN: Must have done. Wonder
if we can go down it again.
Maybe. Maybe indeed.

SUSAN: (O.V.) Climb down the
plug chain to us.

IAN: Yes, all right. ^{We will.} / Mm. About
thirty feet or thereabouts
anyway. Can you manage it.

BARBARA: Yes. I'll manage.
Somehow... seeing them again...

IAN: I know. Come on, let's
try the chain. I'll go first,
I think.

BARBARA: Yes.

SWING R SLIGHTLY &
CRANE DOWN AS IAN STARTS
TO CLIMB DOWN CHAIN
HOLD BARB L FRAME

(IAN AND BARBARA
NOW MOVE TO A
POINT ON THE EDGE
OF THE BENCH
DIRECTLY ABOVE THE
CHAIN AND WHERE IT
IS FASTENED.

- 29 -

(ON 1C/38)

IAN CLIMBS OVER
THE EDGE, STANDING
ON THE RING OR THE
CIRCLET THAT
ATTACHES THE CHAIN
TO THE BASIN. THEN
FITTING HIS FEET
INTO THE LINKS OF
THE CHAIN HE STARTS
TO CLIMB DOWN)

BOOM C/2
39. 5 26. SINK PLUGHOLE.
2S DOC/SUSAN

DOCTOR: Good, he's started.
The sooner we're out of here
the better.

SUSAN: Can we climb down this
pipe Grandfather. It was bad
enough coming up it.

DOCTOR: It's a sure way to
the garden, Susan, I do know
that.

SUSAN: Barbara's starting. Look!

BOOM B/4
40. 1 - 24 27. EDGE OF SINK.
2S BARB/IAN

(BARBARA LOWERS
HERSELF OVER THE
EDGE NOW. IAN'S
HEAD AND HANDS
ARE IN SHOT)

IAN: How are you doing?

BARBARA: Plenty to hold on to.

EPISODE TWO. REVISED.

- 31 -

(ON 1C/40)

BAND 29

LET IAN GO BOTTOM R FRAME
CRANE UP SBIGHTLY
FAV.BARBARA

(IAN DISAPPEARS
OUT OF SIGHT,
MORE BY PANNING
UP TO BARBARA
THAN HIS CLIMBING
DOWN, BUT HE DOES
START TO MOVE
DOWNWARDS)

(CONCENTRATE ON
BARBARA. SHE
STARTS TO FEEL
FOR ANOTHER
LINK WITH HER
FOOT.)

41. 2 - F - 24 BOOM A/4 28.FORECOURT NORMAL DAY
SINGLE SMITHERS

AS SMITHERS SITS
PULL BACK
FORESTER IN R.
2S SMITHERS/FOR.

(SMITHERS HAS
FINISHED CLEANING
UP THE BLOOD FROM
THE FLAGSTONES.

FORESTER APPEARS
IN SHOT WITH A
SMALL HANDFUL
OF EARTH.

HE SPRINKLES IT
OVER THE PATCH
OF STONE WHERE
THE BLOOD WAS
AND RUBS IT IN)

FORESTER: Let's go and get
this muck off our hands.

PAN THEM L. TO
LAB DOOR

SMITHERS: There's a sink in
the lab.

BAND 30

42. 5 BOOM C/2 29.SINK PLUGHOLE DAY
2S DOC/SUSAN

- 31 -

EPISODE TWO. REVISED.

- 32 -

(ON 5/42)

(DOCTOR AND SUSAN
LOOKING UPWARDS.
SUDDENLY THERE IS
A CRASHING NOISE.
THE DOOR OF THE
LAB BEING OPENED.

DOOR &
VOICES
MINI

DOCTOR LOOKS
AROUND SHARPLY)

DOCTOR: Somebody's in the
room. They've come back into
the room again.

BAND 31

43.	1 - C -24	BOOM B/4	30. EDGE OF SINK	DAY
	2S IAN BTM R.			
	BARB TOP L.			

(IAN LOOKING
AROUND HIM
DESPERATELY)

IAN: It's no good. Go up,
Barbara.

(BARBARA CLAMBERS
UP THE CHAIN TO
THE EDGE OF BENCH
AGAIN.

IAN FOLLOWS)

IAN: Don't wait.

(THE NOISE
CONTINUES)

IAN: Move Barbara. Those
sounds... Somebody's here.

44.	5	BOOM C/2	31. SINK PLUGHOLE.
	DOC/SUSAN		

- 32 -

EPISODE TWO. REVISED.

- 33 -

(ON 5/44)

DOCTOR: Get down into the
pipe, Susan. Quickly now.

(THEY MOVE TO
THE PLUGHOLE)

BOOM D/1

45. 3 -B-35 32. THE LABORATORY. NORMAL SIZE. DAY
2S FOR/SMITHERS

(FORNSTER HAS
TAKEN OFF HIS
COAT. HE HANGS
IT ON THE BACK
OF THE DOOR.
SMITHERS IS
EASING UP THE
SLEEVES OF HIS
COAT WITH HIS
FOREARMS SO AS
NOT TO GET
BLOOD ON HIS
CLOTHES)

BAND 32

46. 1 33. BOOM B/4
2S BARB/IAN EDGE OF BENCH/SINK DAY

(BARBARA HELPS
IAN GLIMB OFF
THE CHAIN AND
THEY BOTH RUN
OUT OF SHOT)

LET THEM GO L.

BOOM C/2

47. 5 34. SINK PLUGHOLE. DAY
SINGLE SUSAN

- 33 -

EPISODE TWO. REVISED.

- 34 -

(ON 5/47)

(SUSAN LOWERING
HERSELF INTO
THE PLUGHOLE)

48. 3 - B - 35
2S FOR/SMITHERS

BOOM D/1

35. LABORATORY

DAY

(SMITHERS HAS
CROSSED TO THE
BENCH. HE SEES
THE DEAD FLY.)

SMITHERS: Look at this.
That fly died instantly as soon as
it landed on the seeds.

(FORESTER GROANS.
SMITHERS POINTS
AT THE DEAD FLY)

FORESTER:

Which you had sprayed with D.N.6!

SMITHERS: ^{Yes.} Think what would
happen to locusts. D.N.6.
will wipe them out.

FORESTER: You don't need to
persuade me.

I've
seen every report on every
test you've made.

SMITHERS: Can't see how
Farrow hoped to get away
with it. Lying about the effects of
D.N.6.

- 34 -

(ON 3B/48)

SMITHERS: Lying about the effects of D.N.6.

FORESTER: Oh, he told me he'd written a report and everything.

SMITHERS: But he must have known we'd make some complaint.

He had us over a barrel -

FORESTER: He'd written a report -
- don't keep on about it. All right, he was a fool - he thought he could get away with it.

SMITHERS: You said he'd written a report.

FORESTER: Yes. It's in his briefcase. It'll have to go to his Head of Department.

But with some slight amendments.

SMITHERS: I don't want to know about it. I don't want to listen.

CRAB L. WITH SMITHERS
LOSE FORESTER L.
SEE CABINET IN L.B/GND.

(HE GOES TO THE
SINK AND PUTS
THE PLUG INTO
THE PLUGHOLE.

BAND 33

FORESTER WATCHES
SMITHERS THOUGHT-
FULLY)

49. 4 - E - 35
2S BARBARA/IAN

BOOM A/5

36. SECTION BRIEFCASE

DAY

(IAN AND BARBARA
CROUCHING DOWN)

EPISODE TWO. REVISED.

- 36 -

(ON 4E/49)

IAN: He's at the sink. I
can... he's standing there...

(SOUND OF ROARING
NOISE)

IAN: (TO BARBARA) He's
turned on the tap.

50. 1 - D 37. C.U. OF DOCTOR AND SUSAN.
2S SUSAN/DOC. AGAINST BLACK

(SLUNG)
(APPARENTLY
INSIDE THE
PIPE.

SUSAN HAS HER
HANDS OVER HER
EARS, THE DOCTOR
LOOKING UPWARDS
IN FEAR.

WATER FALL
SOUNDS
MINI

THE ROARING
NOISE IS
DIFFERENT
HERE - SOMETHING
LIKE A DRUMMING,
OR HUGE WATERFALL
SOUND)

51. 3-B-35 38. THE LABORATORY. NORMAL SIZE. DAY
SINGLE SMITHERS

FORESTER IN L B/GND.

(SMITHERS FINISHES
WASHING HIS HANDS.
HE FLIPS HIS HANDS
DOWN IN THE WATER
TO SHAKE OFF THE
SURPLUS DROPS.

FORESTER THROWS
HIM A SMALL HAND-
TOWEL.

- 36 -

(ON 3B/51)

AS SMITHERS TURNS TO
PULL OUT PLUG
PUSH IN CU SINK

SMITHERS CATCHES
IT. HE STARTS
TO DRY HIS HANDS.

THEN HE TURNS
AND PULLS OUT
THE PLUG BY IT'S
CHAIN.

THE WATER GURGLES
AWAY.

HOLD ON SINK UNTIL
ALL THE WATER HAS
GONE)

SUPERIMPOSE SLIDE

NEXT EPISODE
CRISIS

END MUSIC

52. 4

ROLLER CAPTION

STARTS: Dr.Who.....William Hartnell
ENDS : Designer, Raymond P.Cusick

SLIDE 3.
PRODUCER VERITY LAMBERT

SLIDE 4.
DIRECTED BY MERVYN PINFIELD
BBC-tv

FADE SOUND & VISION